

# THE BROCHURE SERIES

## OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

JUNE, 1898.

No. 6.

### ENGLISH COUNTRY CHURCHES.

IN a former issue of the BROCHURE some attempt was made, in dealing with the cottages of England, to touch upon the reason why English scenery and architecture has so peculiar and potent an appeal for Americans; and, in a paper read not long ago before an architectural society, Mr. R. Clipston Sturgis discussed the English country churches from a similar point of view.

"What I have said about houses," he writes, "seems also to me to be at the root of the charm of English church architecture, for in that too there is the same element of independence, and above all love of truth, which has made the home so interesting. Mrs. Van Rensselaer acknowledges this special charm, and picks out one of the points of interest which constitute it, but I do not think she covers more than a very small part of the ground. She says, speaking of Durham: 'In this Durham Galilee, as before the portico of Peterboro' and beneath the lantern which we shall find at Ely, we learn why English architecture has a singular charm for almost every tourist: it often shows him something that no knowledge of other things has led him to expect,—something quite individual, apart and fresh. No one can anticipate how an English builder may have planned or designed any part of his construction.'

"But there is something more than this constructional eccentricity,—of very doubtful merit anyway,—to give Eng-

lish work individuality and charm. The English church from her earliest days, when as yet there were no divisions in Christendom, maintained its individual character. 'The Reformation viewed as the termination of the power of a foreign bishop was simply the culmination of centuries of protest and resistance.' It was but the assertion of her old position, it was but the evidence of her true independence; and it is to be noted that it was not the independence of lawlessness that she claimed in thus throwing off Rome, but the freedom of a higher service than that of the Pope, where law and order, reverence and obedience, held each their proper place. *This* is what had all along lain at the root of English life, *this* had made sacred a sturdy self-reliance, coupled with a respect for those that were in authority, this had sanctified the family, which had in turn made sacred the larger family of the church.

"In England the growth of the great churches was more marked on spiritual lines and less on those of true architectural growth than elsewhere, for many of the known and probably also many of the unknown architects of England were of the clergy, and were prompted first by the church's need; and when this need was honestly embodied we find great beauty though generally not scholastic, and where this need was not present we get, perhaps, an element of the picturesque but no







real beauty. On the Continent, however, the work done was on more scientific grounds, and we have more complete and perfect wholes, organic compositions, every part structurally significant and carried out and ornamented by a host of men who worked not with the heart only, but with the head too. The English art is the naïf and simple expression of the truth, which to our simple Anglo-Saxon minds appeals most keenly. We are always ready to love the quietude and beauty and sacred charm of Carterbury and Westminster, but are not often keyed up to the calm grandeur of Amiens or Chartres. As Mrs. Van Rensselaer says, 'When we want the purely lovely and gracious, the simply human and comprehensible in its most delicate form, then we may well content ourselves with England. When we want the great and sublime in Gothic art, then we must go to the tremendous interiors of France.'

'All these qualities which we admire in Englishmen are the outgrowth of their insularity, (and what is that but the homelike influence of a small community?) proud of each other, yet independent, more than content in their island homes, their village churches, the long, low cathedrals, each and all set in the midst of green fields and pleasant trees,—nature and man combining to make a perfect whole. The love of home and the love of country are inseparably bound up together, and this is shown in the beautiful situations of all their buildings, great and small, and the care with which through generations of every sort of strife, envy and covetousness their settings of green-sward and stately trees have yet been preserved.

'We may therefore expect to find in English church architecture what we have seen in her domestic architecture,—a distinct national character, indicating the love of truth and the love of independence and the carelessness for art for art's sake alone, and indeed often an utter disregard for art itself, as something for which the English temperament has no more appreciation than it has for music. In domestic work this was shown in the building of substan-

tial homes, cherished and handed down from father to son, with the beauty of truth, the beauty of memory, *i. e.*, memorial; and in the country an especial beauty of surroundings, showing an humble and reverential love of nature, but a lack of scholastic knowledge or love of art; and in the church work it shows itself in the beauty of truth again,—symbolic rather than architectural—the loveliness of simplicity both in general architectural features and proportion, and in the natural surroundings; and on the other hand, the lack of scientific or architectural knowledge, and a carelessness for ostentation.

'From what I have said in regard to English character we would expect to find less of grandiose qualities and more of homely fitness in the cathedrals and parish churches of England; and as in the latter the aims are simpler and more straightforward, so in them we should expect to find especially marked the English charm.'

The churches of England form a valuable record of the times, and in the mixture of styles generally found in them we are able to trace events, for, unlike the present, the past will generally furnish us with an approximate of date through the handiwork of the mason.

During a period of more than four hundred years the style of English ecclesiastical building slowly and gradually progressed; but although nearly every village possessed some curious example, very little popular curiosity was excited, until an attempt to describe the several styles and periods was made in the beginning of the present century, and sufficient interest awakened to preserve, as far as possible, that which remained of them.

The Norman, Early English, Decorated and Perpendicular, merging one into the other through the above period of years, formed an infinite variety in their several transitions, and rendered the first attempt to distinguish them a work of much care and consideration. The florid Gothic, which grew out of the Perpendicular, seems to have been the culminating point of construction and elaboration. After this period,



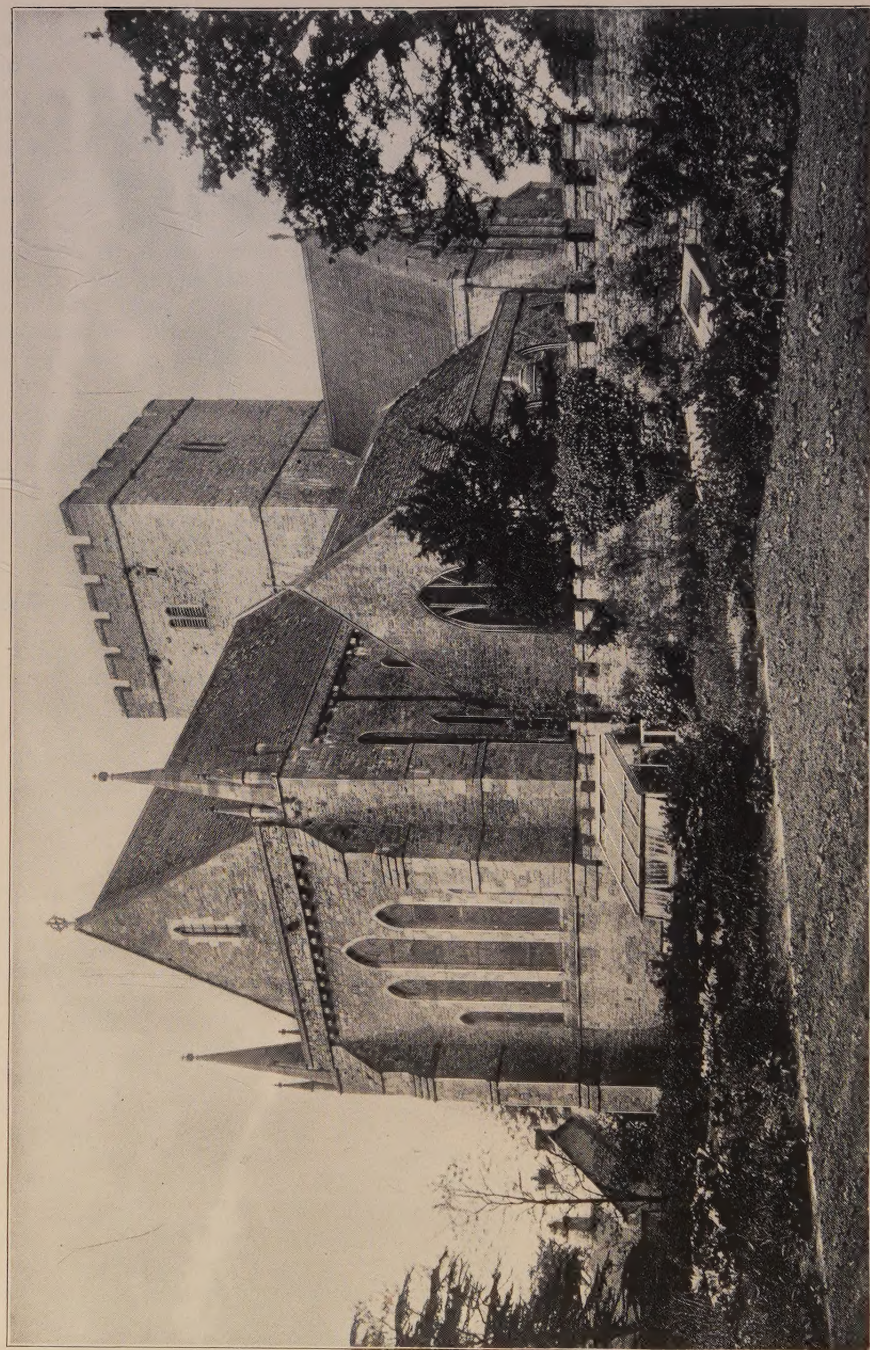


PLATE XLIII

ST. JOHN'S PRIORY CHURCH, BRECON, WALES



however, a retrograde step seems to have taken place, and the subsequent dissolution of the religious houses seemed to hasten that decay in taste which had hitherto distinguished the Gothic builders.

In an essay on Church Architecture, read before The American Society of Architects, Mr. Sturgis, whom we have before quoted, spoke of these English parish churches with especial reference to their adaptability to American conditions.

"For the country," he says, "they have proved themselves, through many generations of use, to be suitable; and no one can be familiar with the country churches of England without feeling their perfect charm, their peaceful, churchly character, and the spirit of worship which seems to pervade them."

"The most striking feature of these churches is that they are long, narrow and low. Among the thousands of churches built during these centuries there is hardly one but has these characteristics. Occasionally generous side aisles may give an appearance of width on the ground plan, but this is not apparent inside, where the line of nave and clerestory carry the eye down to the distant chancel. The long and narrow church, undoubtedly, we owe to Norman influence, for in the Norman churches it is invariable, and the later churches of the thirteenth and fourteenth centuries were in many cases built on the lines of an earlier Norman building. One might safely say that the average length of the chancel was double the width, and that of the nave from three to four times its width. It is evident, therefore, that this shape was found satisfactory to these many succeeding generations of people to whom church-going was a most vital part of everyday life.

"There are many things to recommend this plan. The narrowness gives value to the length, which, on a small scale, might otherwise be of no architectural importance, and the length gives dignity to what is the focal point of interest with all Catholic bodies, the altar, and with others the preacher's desk and chair. The long, narrow nave has proved satisfactory as an

auditorium, for it is practically a speaking-tube. It is true that rood-screens or intervening arches often interfered with its acoustic properties, but in the early days the sermon was the only part of the service which required to be heard, the rest was the repeating of familiar and hallowed words, everywhere alike, and in even the longest churches they would be sufficiently audible to be easily followed, and the sermon was generally delivered from the nave.

"For our modern use this plan is suited, without change, to all bodies which use a ritual, for to them it gives opportunity to emphasize the chancel and altar, to gain the dignity of at least one grand dimension in a small building, and yet, by placing the pulpit at the crossing or in the nave, make a perfect auditorium. A building 20 by 80 gives the architect a better chance both inside and outside than a building 40 by 40, and, if true on so small a scale, it is equally true with grander dimensions; as, however, one enlarges one would naturally leave the absolutely simple lines of the little church, and gain architectural effect in other ways than merely by length. For those who do not use a ritual, and to whom the whole service must be distinctly audible, the only modification necessary would be the natural omission of any division between nave and chancel. This is a loss architecturally, but as it has for them no significance ecclesiastically, it would be obviously meaningless and therefore out of place if it were retained. Even with this loss, the building would offer much opportunity, and the length might be even more clearly accentuated. Constructionally, the simplicity of treating the narrow space is obvious.

"To turn from plan to the treatment of exterior and interior. The early work, Romanesque, or Norman, is full of suggestion for simple and inexpensive churches;—the low walls, the round arch, plain or enriched, the steep, pitched roof, open-timbered, and the square tower are all forms which are within the abilities of workmen of modest proficiency, and on the line of economical work. Even the ornament



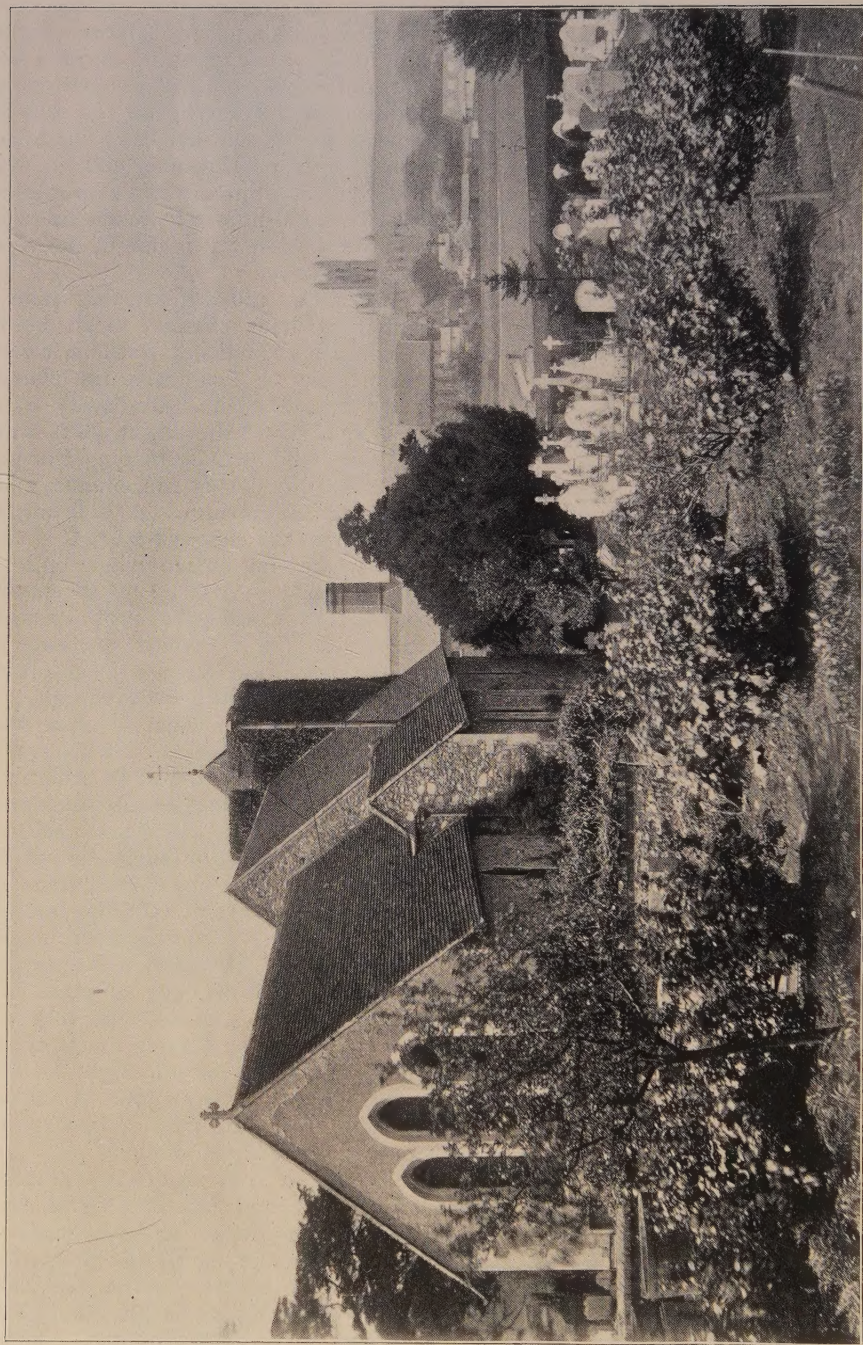


PLATE XLIV

ST. MARTIN'S CHURCH, CANTERBURY, ENGLAND



of this period, while requiring some architectural intelligence and sympathy in the workman, does not call for any great manual dexterity or nicety of execution.

"The earliest Gothic was still simple in line, and depended much on clean-cut mouldings, thus requiring better materials and workmanship, and the shafts were often of such dimensions as to require some such material as marble. To many this early Gothic work seems to combine, with the simplicity of aim of the earlier work, a refinement and a directness of constructional effort which the early lacked, and which in the later was so overlaid with ornament, and carried to such an extreme constructionally as to be often but a *tour de force*. Still this later work was very beautiful, and as it grew more and more elaborate it gave, in beautiful tracery of openings and in carving, still greater opportunity to the artificer and master-builder, and there followed the development of tower and spire, porches and other accessories such as cloisters, chapter-houses, side-chapel, etc., all of which gave opportunity to the architect.

"All of these periods abound in fine open-timber roofs; vaulting, so common in the cathedrals and in small churches abroad, not being common in England. In this again England gives us the best examples, as timber roofs, with the proportionally lighter walls which carry them, are more within reach of the means ordinarily at our command."

## XLI.

## CHURCH AT COCKINGTON.

This church, in the Perpendicular style, was partially restored in 1883. It contains some fine carved woodwork and a beautiful carved reredos.

## XLII.

## ST. ANN'S CHURCH, LEWES.

A very good transitional Norman structure, which has recently been carefully restored.

## XLIII.

## ST. JOHN'S PRIORY CHURCH, BRECON, WALES.

A fine Early English and Decorated edifice with a massive tower. Mr.

Freeman has considered it the noblest specimen of a class of churches not uncommon in Wales, where massiveness of effect is produced by simplicity of construction. It has been well restored by Sir Gilbert G. Scott.

## XLIV.

## ST. MARTIN'S CHURCH, CANTERBURY.

This little church, which has been called "The Mother Church of England," is of the greatest historical interest. There is little doubt that there was a Christian church here in pre-Saxon days, which, even before the arrival of St. Augustine, had been fitted up as a chapel for England's first Christian Queen, Bertha, wife of King Æthelbert. When Æthelbert, through his wife's influence, was converted (about 600), he is said to have been baptized in the very font which still stands in the church, the lower part of which is probably of Saxon date. An old stone coffin is shown as that of Queen Bertha. Part of the walls, which contain Roman bricks, may have belonged to the original church. The chancel was rebuilt in the Early English period.

## XLV.

## CHURCH AT RADLEY.

This church is in the Perpendicular style, with a modern chancel. It contains some good painted glass and rich old woodwork collected from various sources.

## XLVI.

## CHURCH AT SONNING.

Before the Reformation there existed here a chapel of St. Sarac, which was a celebrated place of pilgrimage for the cure of madness. The oldest portion of the present beautiful church dates from 1200. The south aisle is in the best Decorated style and the Perpendicular tower is unusually good. The church was restored in 1853. The bells are celebrated.

## XLVII.

## ST. MARY'S CHURCH, ROSS.

This church, a handsome Decorated and Perpendicular building with a lofty



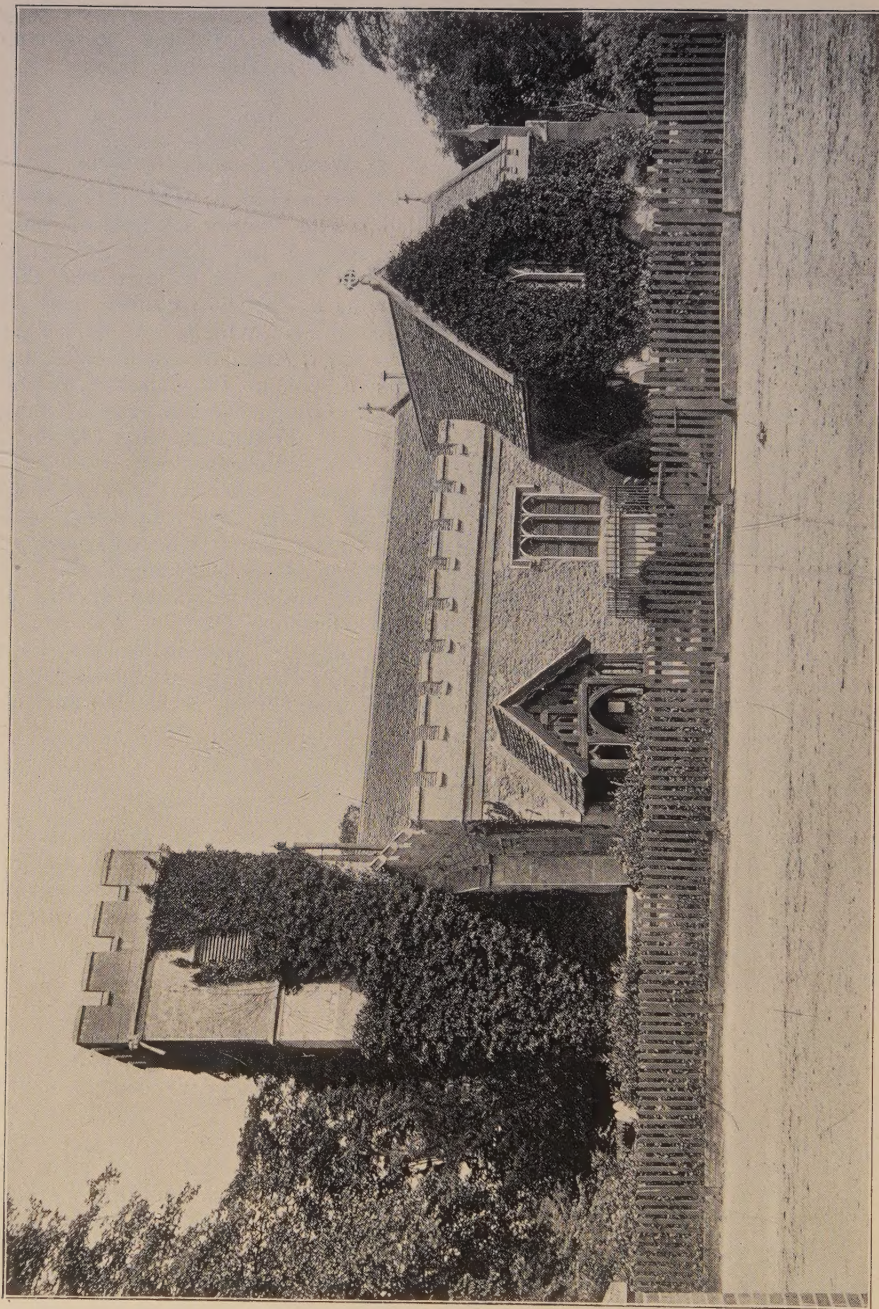


PLATE XLV

CHURCH AT RADLEY, ENGLAND



spire, contains the tomb of John Kyle, the "Man of Ross,"

"Richer than miser, nobler than king  
Or king-polluted lord,"

immortalized in Pope's well-known poem. Kyle planted the elms in the churchyard.

XLVIII.

CHURCH AT ST. GERMANS.

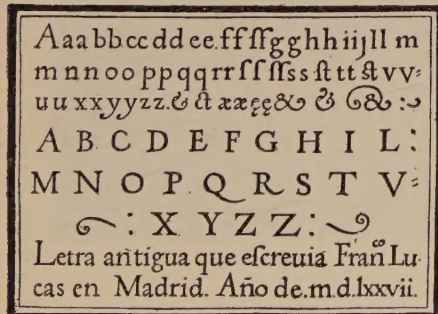
St. Germans was the seat of an old Cornish bishopric, and the names of twelve bishops are preserved in the church, which shows an interesting mixture of the Norman, Early English and Perpendicular styles.

It should be mentioned that the illustrations of English Country Churches in this issue of the BROCHURE are reproductions of a few of the collection of large heliotype plates which the publishers are about to issue under the same title. The announcement may be found on another page.

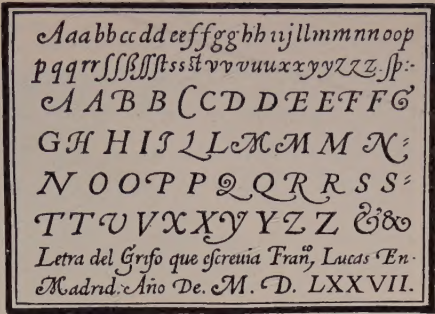
## "Roman" Lettering.

THERE is no space in these notes to discuss the origin of the Roman letter. It has, in brief, been practically agreed that the characters which we now call Roman have their source in the hieroglyphics of the Egyptian priests, which, passing through the Phœnician and the various Greek forms, were transplanted by the Greek colonies into Italy, and there became the parents of the Roman forms which remain with us today.

The oldest Latin letters are those of "majuscule" (capital) writing. These first capitals struck out the lines and proportions so



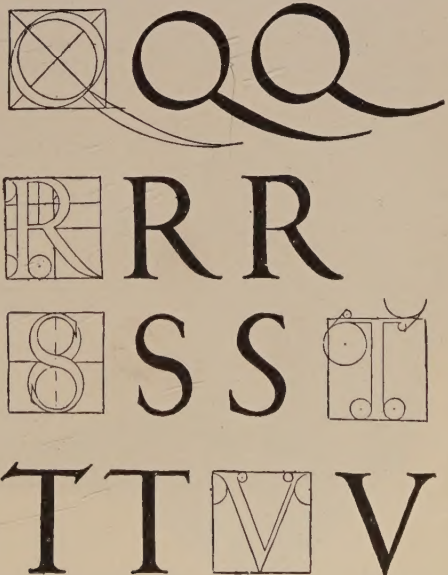
ROMAN TYPE LETTERS FROM THE "ARTE DE ESCRIVIR" OF FRANCISCO LUCAS, MADRID, 1577.



ALDINE TYPE ITALICS FROM THE "ARTE DE ESCRIVIR" OF FRANCISCO LUCAS, MADRID, 1577.

well known ever since. This alphabet is essentially the ideal one for inscriptions in stone. Its use for this purpose crystallized its forms in the first instance, and, with its absolute simplicity, directness and intelligibility, its mathematical rigidity of proportion and boldness, it remains to this hour a characteristic monument of the grandest period of the Roman nation.

The small or "miniscule" letters were gradually derived from the capital letters. When used in manuscripts the letters naturally acquired a somewhat different character, becoming more flexible as they responded to the unequal pressure of the reed. Even in the earliest specimens there is evident a tendency to prolong the F and L, doubtless to distinguish them from the E in one case and the I in the other. The greatest advance toward the miniscule letters, however, was due to the habit of linking the letters



DÜRER'S CONSTRUCTION OF THE ALPHABET FROM HIS "GEOMETRICA," 1525.



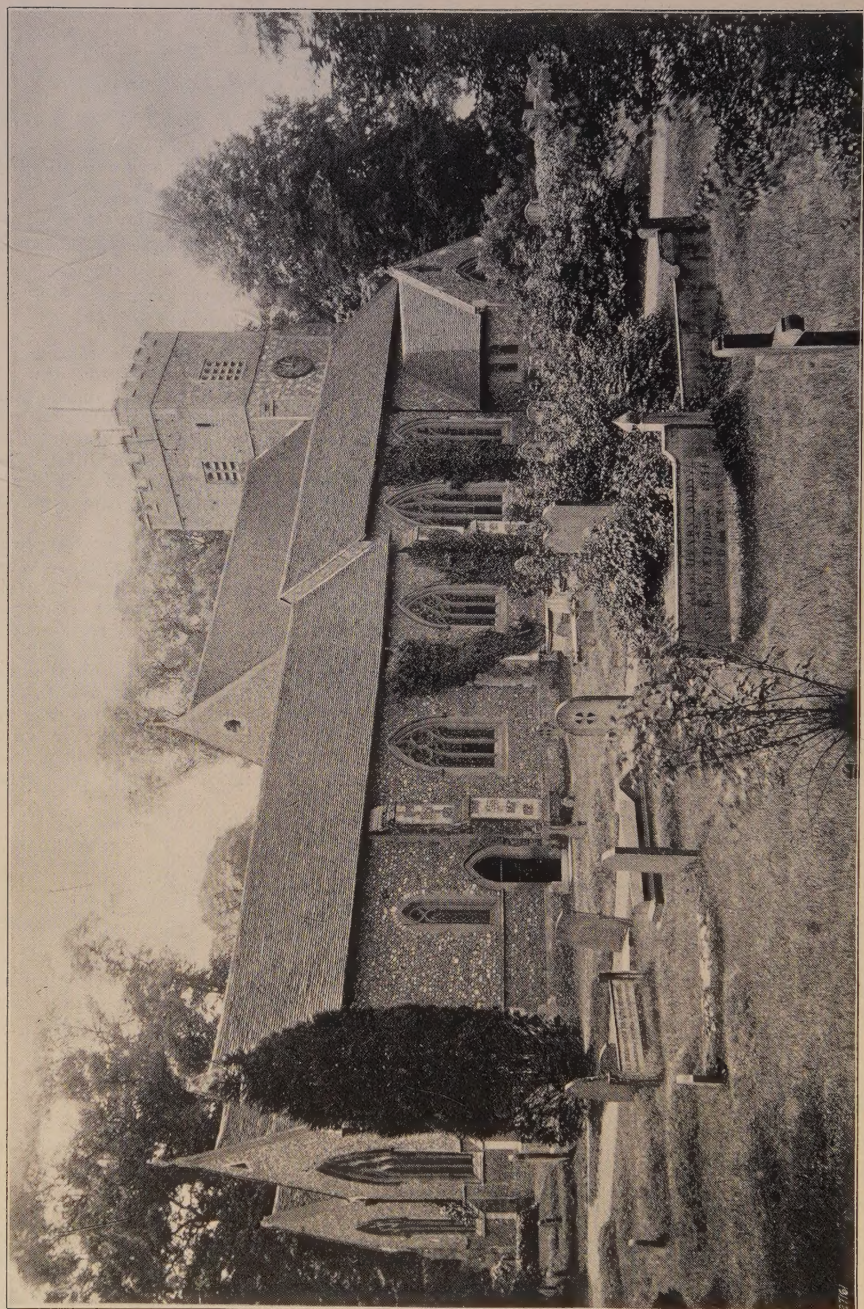
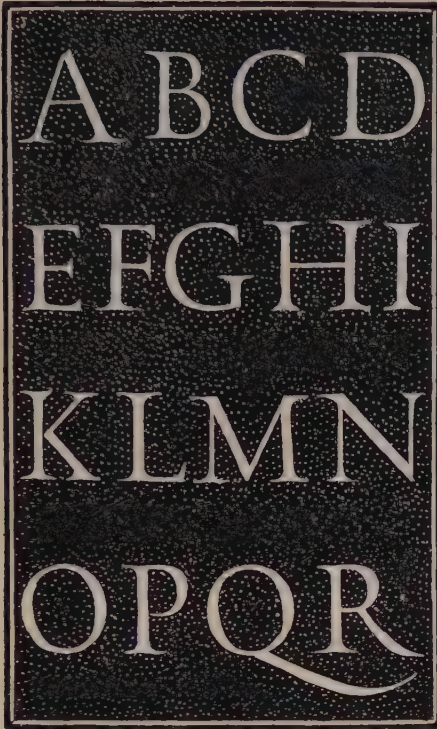


PLATE XLVI

CHURCH AT SONNING, ENGLAND





ROMAN CAPITALS BY TAGLIENTE, VENICE, 1524.

together in manuscript writing. This had its consequence in the production of looped characters, with limbs above or below the line.

The letters U and V and I and J, identical in the Roman forms, were gradually differentiated during the middle ages. Till about the tenth century U and V were interchangeable, but gradually a custom arose of using V as the initial and U as the medial letter. The ornamental treatment of the initial I had a tendency to lengthen it, and finish it with a finial curve turned toward the left, away from the main body of the lettering. In this manner was produced the additional letter J. Considerations of euphony attached to both these productions, as initials, the value of consonants, while the original forms, having always, as medial letters, the function of vowels, survived without essential change.

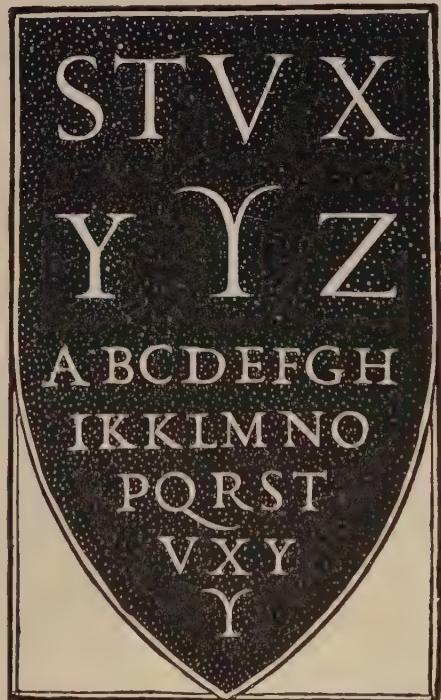
In dealing with so varied and intricate a subject as the making of letters it is manifestly impossible to lay down any specific rules for the guidance of the designer. Perhaps the generalizations given by Mr. E. E. Strange in his excellent treatise on alphabets, from which many of the illustrations for this paper have been drawn, are as useful as any.

"Examples are for study," he says, "not for slavish imitation; for the art student in mere copying shall find no salvation. He must consider the principles of balance and

construction which underlie the specimen before him, try his hand tentatively at such curves or lines as make up the letter he wishes to use, and, when he has mastered these, build up his final achievement boldly and without niggling. If, in the course of his study, any new thing occurs to him, let him test it, whether it exist in the pattern piece or not. For, while on the one hand the experiment may show good reason why the novelty should have been disregarded and thereby enrich him with experience, on the other he may haply succeed in revealing some beauty or quaintness which for want of trial had else lain unsuspected forever.

"A letter needs, of all things, to convey one clear idea, and only one, to an observer; and the eye should never be worried by having to stop and disentangle the eccentricities of ornament, or fret itself with the conceit of craftsmanship which obscures a piece of work by an advertisement of the way it was wrought.

"Another snare to be avoided is that of measurement, of the institutions of canons of proportion or such like vanities. These are diseases common not only to our machine-made age—they date back to the logicians and other word-jugglers of the middle ages. . . . But although for the designer or scribe there should rarely arise the need of making his letters to scale, we must not ignore that of the craftsman who, in the fashioning of inscriptions of considerable size, often has that



ROMAN CAPITALS BY TAGLIENTE, VENICE, 1524.



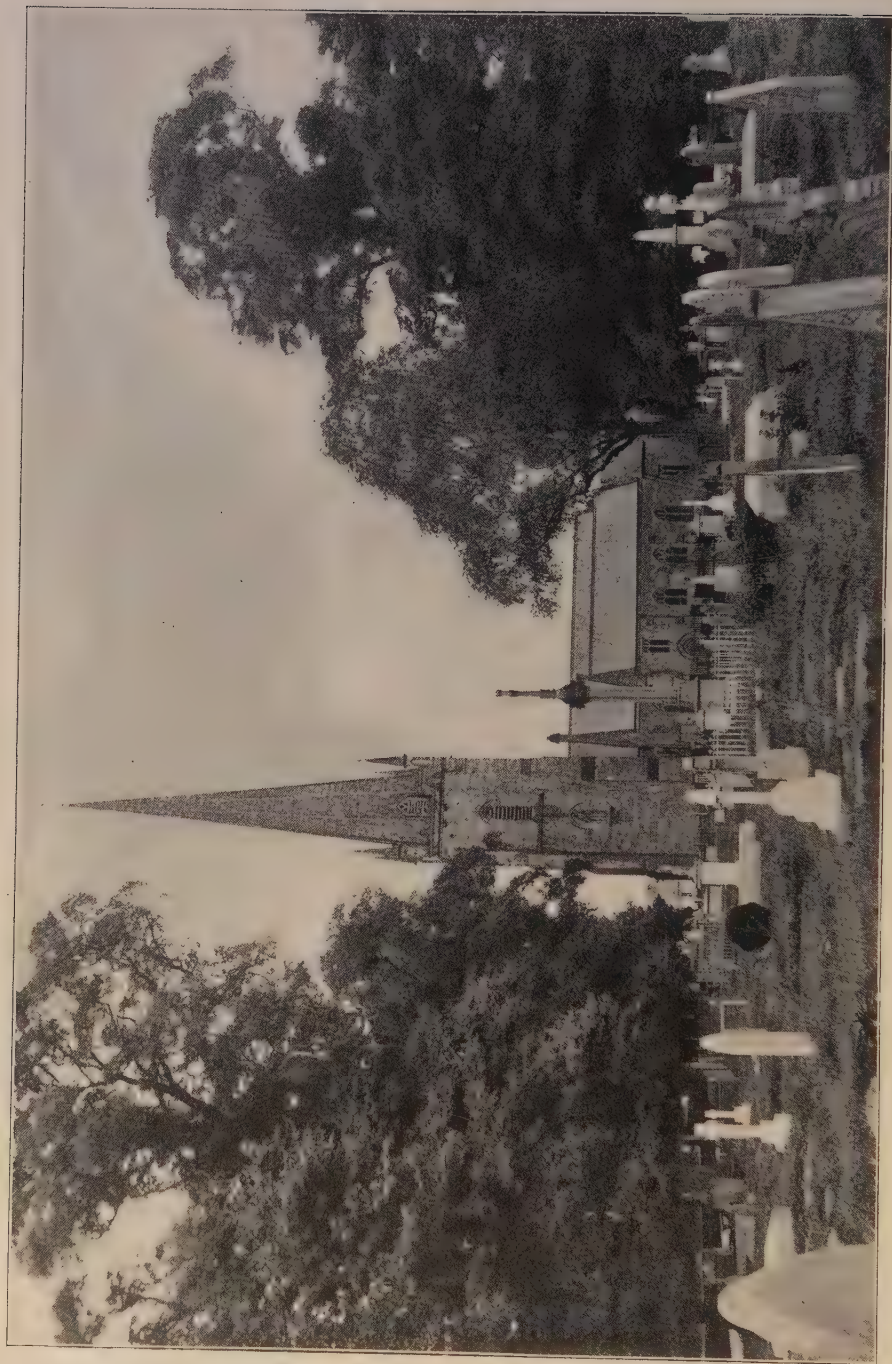
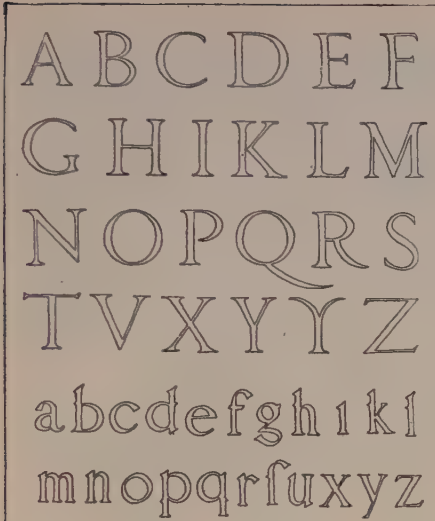


PLATE XLVII

ST. MARY'S CHURCH, ROSS, ENGLAND

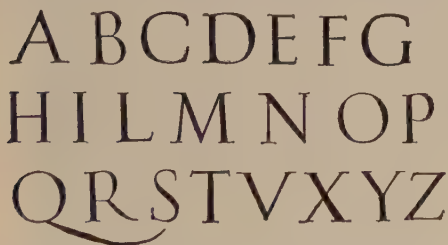




RENAISSANCE ROMAN ALPHABET FROM THE SPECIMEN BOOK OF  
JOHN OF YCIAR, BISCAY, 1547.

burden laid upon him. This has fortunately been provided for by, among others, one of the greatest artists of the world, Albert Dürer; and it is to him that we owe a magnificent alphabet, not subordinated to any fanciful system of proportion, but so put together as to bear analysis into simple elements, and to be easy of reconstruction by almost purely mechanical methods."

One of our cuts reproduces some of the more unsymmetrical letters of Dürer's alphabet and shows the system of construction to



ROMAN CAPITALS FROM THE "LIBRO DEL LETTERE CANCELLAR-  
ESCHE" OF ANTONIO SACCHI, ROME, 1605.

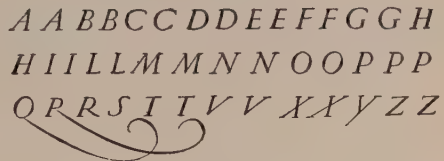
which Mr. Strange refers. The alphabet, though lacking in the flexibility and grace of the best Italian models, is bold, individual and strong,—clearly derived from ancient Roman inscriptions. Dürer's method is as follows:

He takes a square and divides it into four equal parts for the A, for example. The horizontal line across the centre gives the cross-bar. The sides of the square are divided into eighths, and one-eighth is measured at the top of the vertical dividing line,

one-eighth again from each bottom corner of the square. To these points, the limbs of the A are drawn; the up stroke and cross-bar being one-sixteenth, the down stroke being one-eighth of the square in thickness. Circles of one-fourth of the square in diameter are struck at the top of the A where the limbs meet, and at lower corners to form the outside serifs of the feet, the inside serifs being formed by circles of one-sixteenth diameter; and so the A is complete. Various sub-divisions of the square are given as guides in the formation of other letters, but that for the A is illustrative of the system, and the same proportions of thick and thin stroke are adhered to throughout, and the same method of forming the serifs.

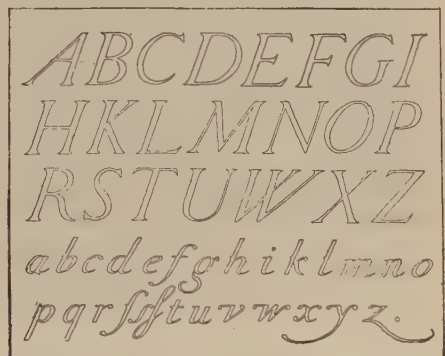
It may be interesting in this connection to allude to the origin of the lettering still in use to represent dates and the like. 1000 was represented by the Greek *phi*, habitually written CIO, which, from careless lettering and a false analogy, was soon identified

### DEL SACCHI



ITALIC CAPITALS FROM THE "LIBRO DEL LETTERE CANCELLAR-  
ESCHE" OF ANTONIO SACCHI, ROME, 1605.

with *Ϟ*, or M, and accounted for as the initial letter of *mille*. Similarly, 500 was represented by half *phi*, IO, soon identified with the letter D; 100 by a circle inclosing a dot, and thus C, the development being again aided by its being the initial letter of *centum*. The original sign for 50 was the Chaldean letter *chi*, represented by an arrow-head pointing down, altered into L and then into L; while the symbol for 10 (X) is probably derived from an archaic Greek letter which has also furnished us with the later S.



RENAISSANCE ITALIC FROM THE "ORDNUNG DER SCHRIFT" OF  
GOTTLIEB, MÜNICH, 1744.



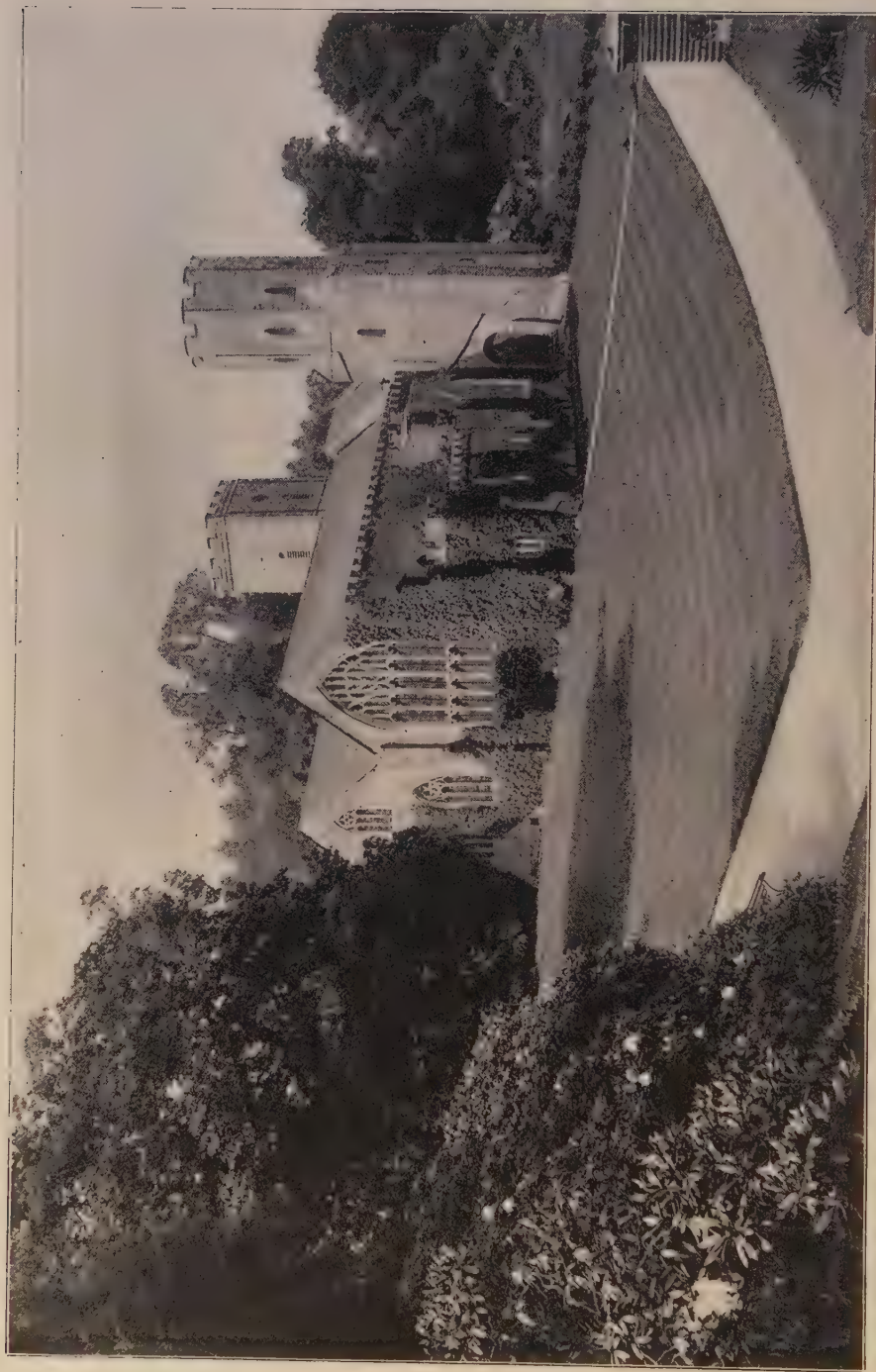


PLATE XLVIII

CHURCH AT ST. GERMAN, ENGLAND



# The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,  
13 EXCHANGE ST., BOSTON, MASS.

Subscription Rate per year . . . 50 cents, in advance  
Special Club Rates for five subscriptions . . . \$2.00

BACK NUMBERS of Volumes II. and III. at 5 cents each;  
of Volume I. at 25 cents each. BOUND VOLUMES, in  
especially designed buckram covers: Volume I., \$2.50;  
Volumes II. and III., \$1.25 each.

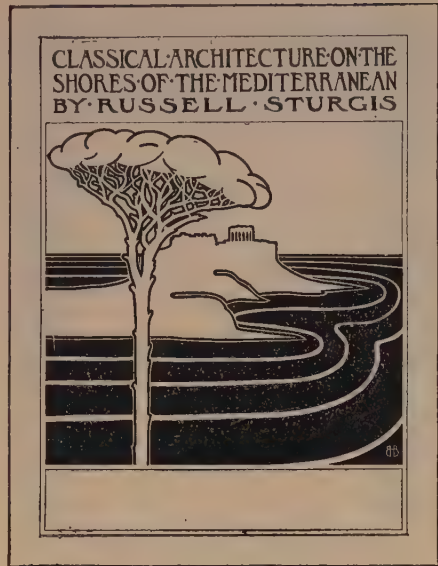
Advertising Forms close on the 30th of the month pre-  
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold  
himself responsible for the care of unsolicited photographs,  
drawings or manuscripts which may be submitted to him,  
he will always be glad to consider them; and will return  
those that he cannot use when postage is provided.

Entered at the Boston Post Office as Second-class Matter.

## Brochure Series Competition "E."

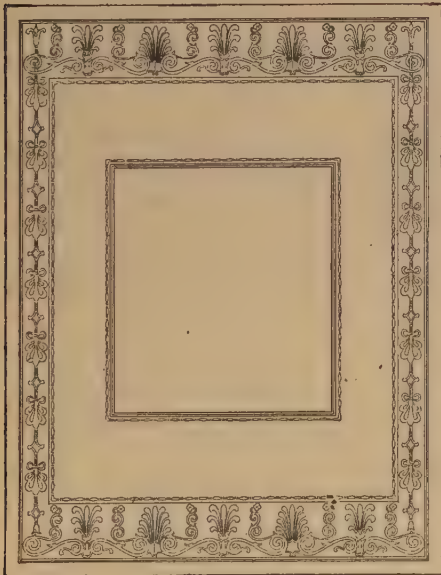
A MUCH smaller number of designs  
than usual was received in this Com-  
petition, for a Cover Design in  
three colors, for a pamphlet entitled  
"Classical Architecture on the Shores of the  
Mediterranean, by Russell Sturgis," which is  
to be issued shortly by the Cutler Manufac-  
turing Company of Rochester, N.Y. Neither  
were these designs, as a whole, equal in



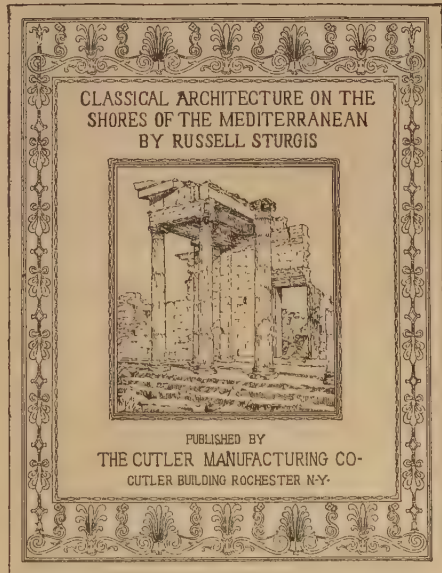
DESIGN BY  
Miss H. B. BRADNER, CHELSEA, MASS.

quality to those ordinarily submitted in the  
BROCHURE'S Competitions.

The Judges, Messrs. James G. Cutler and  
Claude Fayette Bragdon, both of Rochester,  
have awarded the First Prize to Mr. J. Pinck-  
ney Wightman, 710 Dolphin St., Baltimore.  
The color scheme of this design is as follows:  
Ground of old ivory with outlines in sepia;  
the sky in the centre panel, and the back-  
ground of the surrounding ornamental bor-  
ders in blue.



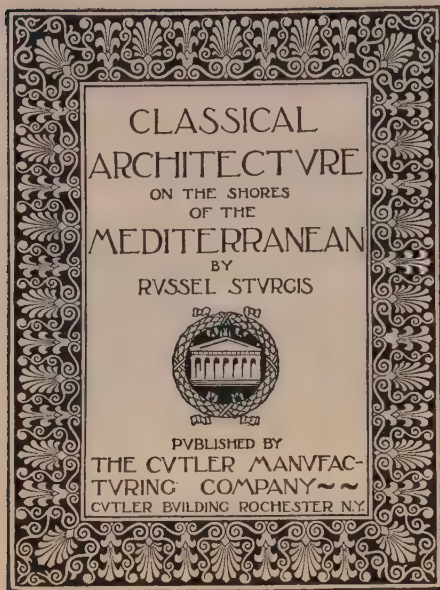
FIRST PRIZE DESIGN.



MR. J. PINCKNEY WIGHTMAN, BALTIMORE.



[Front Cover.]



SECOND PRIZE DESIGN.

Mr. LOUIS LABEAUME, BOSTON.

The Second Prize was awarded to Mr. Louis LaBeaume, 24 Rutland Square, Boston. The color scheme showed a ground of dark gray-green, with the lettering and the outlines in black; and the centre medallion and the surrounding border in gold.

The third design here reproduced, that of Miss H. B. Bradner, Chelsea, Mass., is colored as follows: The design is relieved in pale green against a dark sea-green background. The sky and the panels containing the lettering are colored blue. The lettering is in dark green.

The award of prizes in Competition "F," for the perspective and plan of a one-room county schoolhouse, will be announced in the next issue of the BROCHURE. A new Competition ("G") involving the design for a decorative tail-piece, or ornamental chapter ending, is set on page iii of this issue.

## Club Notes.

OUR Correspondent in Paris writes: At the April judgment of the first class *projet* for "Une Place Publique" the following Americans received mentions: Messrs. Warren, Haskell, Phillips, Lowell, Anderson, Potter, Dyer, Bakewell and Hunt.

In the April architectural *concours* at the American Art Association the jury awarded as follows: First Prize, 150 francs, Mr.

[Back Cover.]



SECOND PRIZE DESIGN.

Mr. LOUIS LABEAUME, BOSTON.

Lescher; Second Prize, 100 francs, Mr. Burrell; Honorable Mentions, Mr. Gurd and Mr. Stowe.

The annual meeting of the T-Square Club was held on Wednesday evening, May 11, at which there were present forty-eight members. The reports of the various committees were heard, and the Treasurer's report showed the Club to be on a secure financial footing. The medals for the competitions held during the past year were awarded as follows: Gold Medal, Mr. Nicola D'Ascenzo; Silver Medal, Mr. Horace H. Burrell; Honorable Mention, Mr. Charles Z. Klauder. The following officers were elected for the ensuing year: President, Mr. Edgar V. Seeler; Vice-President, Mr. Adin B. Lacey; Secretary, Mr. Herbert C. Wise; Treasurer, Mr. Horace H. Burrell; Executive Committee, Messrs. David K. Boyd, Walter Cope and James P. Jamieson; House Committee, Messrs. Nicola D'Ascenzo, George B. Page and Frederick M. Mann.

At the annual meeting of the National Society of Mural Painters the following officers were elected for the coming year: John La Farge, Honorary President; Frederick Crowninshield, First Vice-President; George W. Maynard, Second Vice-President; D. Maitland Armstrong, Treasurer; Herman Schladermundt, Corresponding Secretary; J. William Fosdick, Recording Secretary.

On Monday evening, May 2, 1898, Mr. Theodore M. Pietsch, lately returned from the Ecole des Beaux-Arts, Paris, addressed



the Chicago Architectural Club on "Student Life in Paris." Special reference was made to those studying architecture.

On Saturday, May 7, the regular monthly meeting of the St. Louis Architectural Club was held. The drawings of the monthly problem were handed in, and a committee was appointed to consider the advisability of holding an exhibition during the coming fall. As there was little business to be considered, the lantern was brought out and an interesting study made of some of the different warships, cities, etc., that are now attracting so much attention. A spread was provided by the hosts for the evening.

In the April number of THE BROCHURE SERIES, in referring to the Trans-Mississippi Exposition at Omaha, Mr. C. Howard Walker was mentioned as the architect-in-chief. In justice to his partner, Mr. Thomas R. Kimball, this statement should be corrected, the firm of Walker & Kimball being architects-in-chief of the Exposition.

## Books.

MUNICIPAL ARCHITECTURE IN BOSTON, FROM DESIGNS BY EDMUND M. WHEELWRIGHT, CITY ARCHITECT, 1891-1895. Edited by Francis W. Chandler, Boston: Bates & Guild Company. \$30.00. Part I.—School-houses.

Next to dwelling houses and business buildings perhaps schoolhouses oftenest claim the attention of architects. It is therefore matter for comment that since the work of Robeson published in 1874 there has been no attempt on the part of architectural writers to collect the scattered data relating to this subject, and to record the latest information upon schoolhouse design and construction. Remarkable progress has been made in the last few years, both by school boards and architects, in meeting the constantly increasing demands for convenience, hygienic surroundings and economy of administration. It has been difficult to keep pace with these developments without devoting much time to the matter, and a concise statement by an authority of such acknowledged high standing as Professor Chandler will be welcomed by all who are called upon to study this problem. Professor Chandler has taken the work of Mr. Wheelwright as a text, and has made it the basis of his chapters upon the more general topic. Conditions in Boston may not be precisely the same as those of other American cities, but within the range of these conditions Mr. Wheelwright has unquestionably gone further and accomplished more than any architect who has elsewhere tried to solve the schoolhouse problem. The information now published directly relating to these schoolhouses is in itself of great value. The range in size, construction and requirement is great enough to furnish means for intelligently working out any of the problems

which are now coming up in American school building, with the one exception of the large schools which are at present being built in New York under the supervision of Mr. Snyder. Complete plans are given of twenty-three buildings, with descriptions of materials, special features of construction, cost, and so forth; while working drawings of several of these are also shown. Most valuable articles upon heating and ventilation and upon sanitation of schools are contributed by Prof. S. H. Woodbridge and Mr. Frederick Tudor, and the volume is illustrated with forty-three full-page plates, the greater part of which are heliotypes from negatives made by Mr. E. E. Soderholtz.

HISTORIC ORNAMENT. A Treatise on Decorative Art and Architectural Ornament, with 317 illustrations. By James Ward, Vol. II. New York: Imported by Charles Scribner's Sons. \$3.00.

To the student of ornament this will be found an interesting and valuable work, not so much in the direction of a reference book and as a fund from which motives and suggestions in design may be drawn, as in the line of general information, giving, as it does, an historical account of the development of the numerous minor arts, each treated separately. In the present volume furniture, pottery, enamels, ivories, metal-work, textile fabrics, mosaic, glass and book decorations are taken up in this manner. It does not come within the scope of the work to consider the question of design from the analytical or constructional point of view. The treatment of the subject is thus made easier to follow. Although each of these arts has been repeatedly described and illustrated upon this plan, we know of no work which contains this information so concisely and conveniently arranged.

## Notes.

MR Edward B. Stratton, the travelling scholar of the Boston Architectural Club, brought with him, on his return from abroad, a large collection of photographs which he made with his own camera. Photographs of even the best known subjects are often rendered of small professional value because they are taken by lay photographers who cannot appreciate the architect's point of view, while this point of view was naturally paramount with Mr. Stratton. The collection, when exhibited at the Architectural Club, created very favorable comment, as nearly every subject contained suggestions of value in American work. Fifty of the most desirable of his negatives, representing English manor-houses, small half-timber and stone houses, country churches and choice architectural bits, many of them hitherto unobtainable, have been secured by Mr. Edward J. Jones, whose advertisement of prints from them appears in this issue. The illustration is from one of Mr. Stratton's photographs.



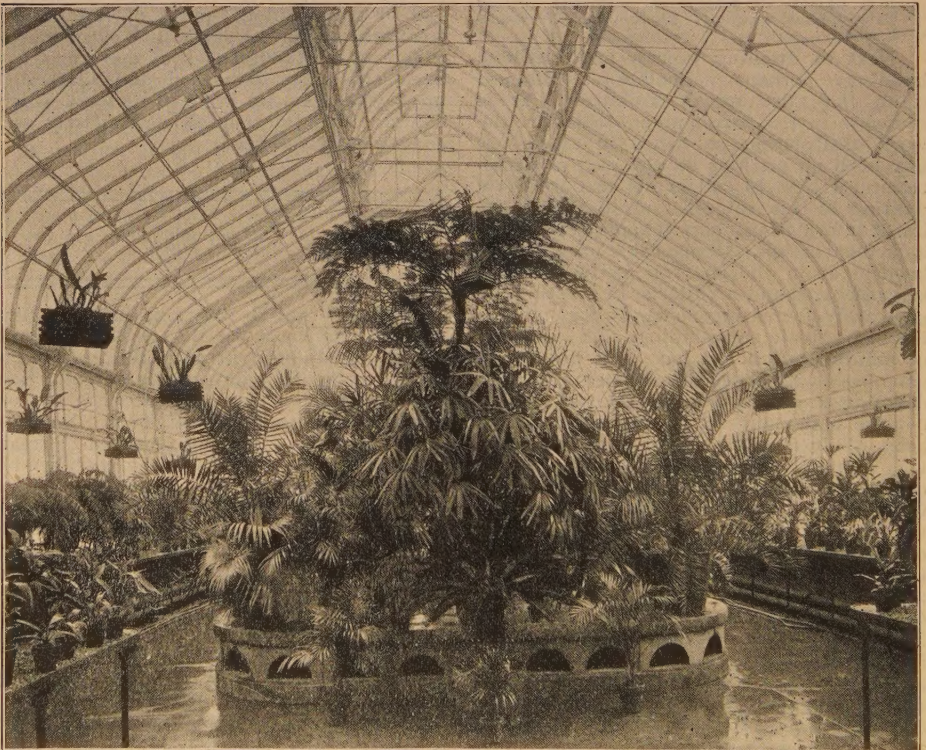
Messrs. Hobart B. Ives & Co. of New Haven, Conn., known all over the country through their superior sash lock, have brought out the Ives Window Stop Adjuster, which has these essential advantages. It is made from one solid piece of metal, with a thick bed that will not bend in tightening the screw, and a thin flange to admit of a close adjustment of screens, and also prevent the screw from drawing it into the wood. Its solid ribs will drive into the hardest bead or stop, and prevent the adjuster turning in either direction. It is applied with a half-inch bit. Cuts fully illustrating this adjuster are shown in their advertisement in this issue, and a mounted sample will be mailed on application.

Messrs. Summers & Wight have recently finished equipping a model wood-working plant at 81 Wareham Street, Boston, for the execution of interior finish, from architects' drawings. The best machinery to be had has been installed, and as the factory is new, it has been planned for the most economic handling of work. This firm is in position to do church, office, bank and residence interior finish at prices as low as consistent with thorough workmanship and selected materials.

A three-inch double beveled architects' vest-pocket scale, put up in a neat leather case, which Soltmann's Scale Department

offers to deliver postpaid for ten two-cent stamps (or scale only for five two-cent stamps) is something which every draughtsman has use for. It is only about three inches long and contains scales  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{1}{2}$ , 1,  $\frac{3}{4}$  and  $\frac{7}{8}$  inch to the foot and  $\frac{1}{16}$  inches. For engineers a similar scale can be had which is divided 10, 20, 30 and 50 parts to the inch. A pamphlet illustrating drawing materials may be obtained upon application to 119 Fulton St., New York City.

The attractive illustration on this page shows the interior of a palm house, one of a large range of horticultural buildings, designed and erected by Hitchings & Co. of New York, on an estate at Millbrook, N.Y. This particular building is 40 ft. wide, 60 ft. long and 40 ft. from floor to ridge of dome. The roof is of large sheets of ribbed glass, bent to the curve of the rafters. A very carefully planned system of hot water heating is one of the features of this house, the diffusion of heat being perfect, and 70° being easily maintained in zero weather. Hitchings & Co. give special attention to carrying out architects' rough sketches for horticultural buildings on large country estates, and for conservatories for city houses; and the work when finished is not only good in design but perfectly adapted for its purpose.



INTERIOR OF PALM HOUSE, MILLBROOK, N.Y.

HITCHINGS & CO., BUILDERS.





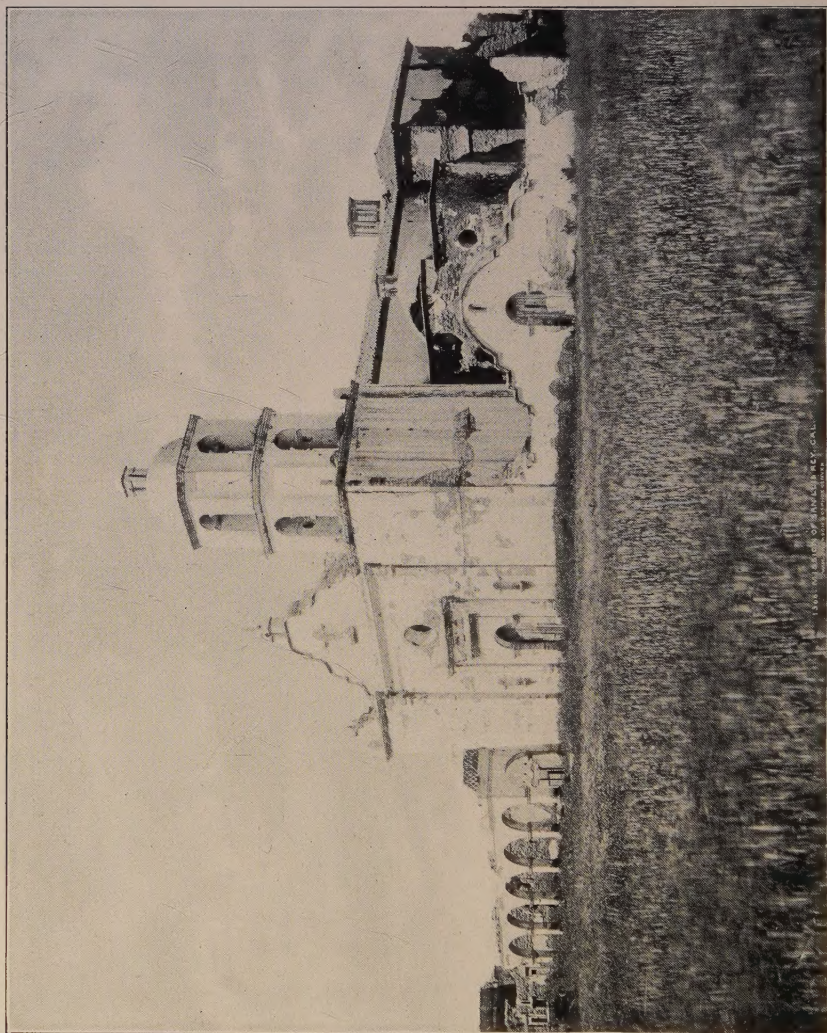


PLATE XLIX

MISSION OF SAN LUIS REY